Using the Persuasive Appeals

Student Resource

Purpose and Audience

When crafting an argument, you must first consider your purpose and your audience. In other words, you must answer these questions:

- What group of people are you specifically addressing?
- What effect do you want to have on the audience?

Based on the answers to these two questions, you will then prepare your argument in a way that best appeals to your target audience and convinces them to take whatever action you deem appropriate.

Effective speakers and writers make use of three types of rhetorical appeals, or persuasive strategies, to support their claims and to respond to opposing arguments.

These appeals, identified by the Greek philosopher Aristotle, are often referred to by the Greek words associated with them.

Logical appeals (*logos*): The speaker or writer appeals to the audience's logic by constructing a well-reasoned argument. Some methods of creating a **logical appeal** include

- facts
- statistics
- research
- references to experts
- cause and effect

Emotional appeals (*pathos*): The speaker or writer appeals to the audience's emotions. An **emotional appeal** evokes anger, laughter, sadness, fear, joy, pride, etc. in the reader or listener. Some methods of creating emotional appeals include

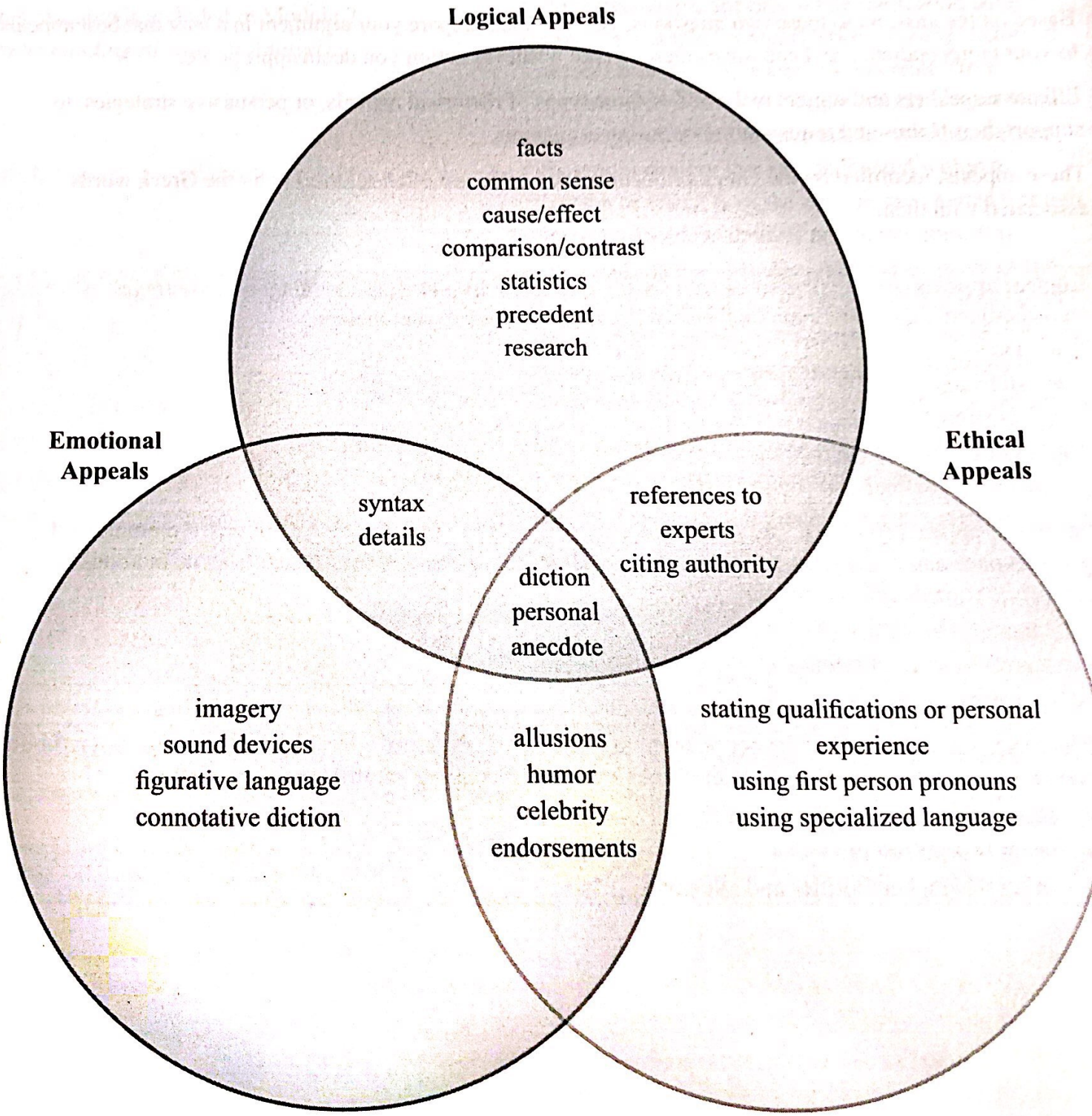
- connotative diction
- carefully-crafted syntax
- personal anecdotes

Ethical appeals (*ethos*): The speaker or writer appeals to the audience's trust by establishing his credibility or trustworthiness as a writer or speaker. Some methods of creating an **ethical appeal** include

- stating qualifications for expertise
- using first person pronouns
- citing relevant authorities and allusions

Creating Appeals

While we often speak of the three types of appeals—*logos*, *pathos*, and *ethos*—as if they are separate and distinct from one another, it is actually very difficult to separate one from the others. An appeal is not a concrete device—one that you can point to in the text. Instead, writers and speakers use various techniques, devices, or strategies to *create* appeals, and even those techniques, devices, and strategies do not fit neatly into categories. For example, a writer or speaker might use a particular word to indicate his specialized knowledge of a subject and thereby create an **ethical appeal**, but he might use another highly-connotative word to create **emotional appeal**. Consider the following diagram, which shows <u>some</u> of the ways writers and speakers appeal to their readers and audiences:



Analyzing Persuasive Techniques in Arguments in *Romeo and Juliet* Teacher Notes (*(Based on the LTF Student Resource Using the Persuasive Appeals and the LTF lessons, Foundation Lesson: Persuasive Appeals and Analyzing an Argument—Romeo and Juliet Grade 9)*

About This Resource

Students will be surprised to find that even works of fiction contain elements of argumentation, particularly in the dialogue between characters. Our ability to understand how speakers manipulate their audience is important in our being able to maintain our own independence of thought. This lesson has students look at the ways the characters in *Romeo and Juliet* are persuaded to think and act in particular ways by other characters. It moves through three conversations between characters and has students identify what makes those conversations persuasive. Students have to identify the three types of appeals, ethos; logos; and pathos, and identify the ways those appeals are created.

Objectives

Students will

- identify the techniques that create persuasive appeals within particular conversations between characters.
- analyze arguments to determine what kind of persuasive appeals are used and why.
- evaluate the effectiveness of the argument and the strategies used to create the argument.

Materials and Resources

- LTF student resource Using Persuasive Appeals
- Student Lesson

Teaching Suggestions

Process:

1. To begin this lesson, go over the LTF student resource Using the Persuasive Appeals thoroughly. Students will need to understand the kinds of techniques, devices, and strategies that create the persuasive appeals. The last page of that student resource is particularly important to students in that it shows the Venn diagram of the three appeals and what kinds of techniques, devices, and strategies are used to create each kind of appeal and those that are shared within the appeals. The Analyzing Persuasive Techniques in Arguments in Romeo and Juliet lesson uses the information in the student resource and is also based on 2 different LTF lessons: Persuasive Appeals Foundation Lesson and the Analyzing an Argument—Romeo and Juliet Grade 9)
2. Work through Activity One as a whole class.
   A. Have someone read the lines (70 – 95) in entirety.
   B. Then, paraphrase the conversation line by line as a class.
   C. Write the students' paraphrase suggestions on a blank lesson under the document camera or on the board.
   D. Have students work B, C, D, and E in pairs. Discuss their findings with the class as a whole
3. Put students in small groups or in pairs and have them work through Activity 2. Discuss their answers with the whole class when they are all finished.
4. Work through Activity 3 as a whole class if you think it will be challenging for students. It may be particularly challenging for students to see the rhetorical devices of figurative language and syntax as devices that create persuasive appeals. If you think they can handle it in a small group or with a partner, then assign it the way it works best.

Analyzing Persuasive Techniques in Arguments in *Romeo and Juliet*

(Based on the LTF lessons Persuasive Appeals Foundation Lesson and the Analyzing an Argument—Romeo and Juliet Grade 9)

Many conversations between characters in *Romeo and Juliet* are persuasive in nature. These types of persuasive conversations add to the building conflicts within the play and use various techniques to create logical, emotional, or ethical persuasive appeals.

Activity 1: Read the following dialog where Lady Capulet and the Nurse try to persuade Juliet to consider marrying Paris from Act 1, scene 3, lines 70 – 95:

70 **Lady Capulet**: Well, think of marriage now. Younger than you,

Here in Verona, ladies of esteem,

Are made already mothers. By my count,

I was your mother upon these years

That you are a maid. Thus, then in brief:

75 The valiant Paris seeks you for his love.

Nurse: A man, young lady! lady, such a man

As all the world—why he's a man of wax.* * a man so perfect he could be a wax statue, the kind used as models by sculptors

80 **Lady Capulet:** Verona's summer hath not such a flower.

Nurse: Nay, he's a flower, in faith—a very flower.

Lady Capulet: What say you? Can you love the gentleman?

This night you shall behold him at our feast.

Read o'er the volume of young Paris' face,

And find delight writ there with beauty's pen;

Examine every several lineament,* *separate features of Paris's face

85 And see how one another lends content;

And what obscured in this fair volume lies

Find written in the margent* of his eyes.

*margin of page where notes are written to explain the context

This precious book of love, this unbound lover,

To beautify him only lacks a cover.

90 The fish lives in the sea, and tis much pride

For fair without the fair within to hide.

That book in many's eyes doth share the glory,

That in gold clasps locks in the golden story;

So shall you share all he doth possess,

95 By having him making yourself no less.

A: in the margins of the dialogue, paraphrase what Lady Capulet and the Nurse are saying.

B: In lines 70 – 74, Lady Capulet gives two reasons that Juliet should marry Paris. Identify the persuasive devices that Lady Capulet uses with these reasons. Identify the kinds of appeals that these persuasive devices create.

Reason 1:

Reason 2:

Device:

Device:

By using these devices, Lady Capulet creates _____ and _____ persuasive appeals.

C: In lines 80 – 81, both the Nurse and Lady Capulet use the same persuasive device in their argument. What is it? How does it support their argument?

What kind of appeal is created by the use of this device?

D: In lines 82 – 89, Lady Capulet gives another argument in favor of Juliet's marriage to Paris. She uses an extended metaphor-that of Paris as a book Juliet should read—as a persuasive device. Underline or highlight all diction or imagery that is part of the extended metaphor.

1. Are the words and images she uses positive or negative?

2. What is the intended effect of these words or images?

3. How are they intended to persuade Juliet?

4. What kind of appeal does Lady Capulet create with this extended metaphor and its images and diction?

5. What argument does this metaphor support that would convince Juliet to marry Paris?

E: In lines 90 – 95, Lady Capulet continues her argument but adds another dimension to it with her diction. How does her book metaphor extend beyond Paris's physical features?

1. What particular words contribute to the extension?

2. According to Lady Capulet, what other qualities make him desirable as a husband?

3. What appeal is created by her connotative diction?

4. In examining the dialogue, which of the appeals is used the most? Why do you think it is used the most in this argument?

Activity 2: Read the following passage from Act 3, scene 1, lines 139 – 179. Lady Capulet tries to get the Prince to punish Romeo for Tybalt's death, and Benvolio and Lord Montague try to persuade the Prince not to punish Romeo.

Lady Capulet: Tybalt, my cousin! O my brother's child!

140 O Prince! O cousin! O husband! O, the blood is spilled

Of my dear kinsman! Prince, as thou art true,

For blood of ours shed blood of Montague.

O cousin, cousin!

Prince: Benvolio, who began this bloody fray?

145 **Benvolio:** Tybalt, here slain, whom Romeo's hand did slay.

Romeo, that spoke him fair, bid him bethink

How nice the quarrel was, and urged withal

Your high displeasure. All this—uttered

With gentle breath, calm look, knees humbly bowed—

150 Could not take truce with the unruly spleen

Of Tybalt deaf to peace, but that he tilts

With piercing steel to bold Mercutio's breast;

Who, all as hot, turns deadly point to point,

And with martial scorn, with one hand beats

155 Cold death aside and with the other sends

It back to Tybalt, whose dexterity

Retorts it. Romeo he cries aloud,

"Hold, friends! friends, part! And swifter than his tongue,

His agile arm beats down their fatal points,

160 And 'twixt them rushes; underneath whose arm

An envious thrust from Tybalt hit the life

Of stout Mercutio, and then Tybalt fled,
But by-and-by comes back to Romeo,
Who had but newly entertained revenge,
165 And to't they go like lightning; for ere I
Could draw to part them, was stout Tybalt slain;
And as he fell, did Romeo turn and fly.
This is the truth, or let Benvolio die.

Lady Capulet: He is a kinsman to the Montague;
170 Affection makes him false, he speaks not true.
Some twenty of them fought in this black strife,
And all those twenty could but kill one life.
I beg for justice, which thou, Prince, must give.
Romeo slew Tybalt; Romeo must not live.

175 **Prince:** Romeo slew him; he slew Mercutio;
Who now the price of his dear blood doth owe?

Montague: Not Romeo, Prince; he was Mercutio's friend;
His fault concludes but what the law should end,
The life of Tybalt.

A. In the margins of the dialogue, paraphrase what each of the speakers says.

B. Fill out the chart below with each persuasive technique that each speaker uses.

Lady Capulet	Benvolio	Montague
Lines 139 - 143 Quote: Device :	Lines 145 – 148 Quote: Device:	Lines 177 – 179 Quote: Device:

Appeal:	Appeal:	A:ppeal
Effect:	Effect:	Effect:
Lines 169 – 170 Quote:	Lines 148 – 150 Quote:	
Device:	Device:	
Appeal:	Appeal:	
Effect:	Effect:	
Lines 171 - 174	Lines: 157- 165	
Quote:	Quote:	

Device:	Device:	
Appeal:	Appeal:	
Effect:	Effect:	

C. Looking back at the chart, what kinds of appeals does each speaker use to persuade the Prince?
   1. Lady Capulet:
   2. Benvolio:
   3. Lord Montague:

D. Is one person's argument more effect than another? Why or why not?

E. How does the Prince rule on the fate of Romeo? Who wins the argument?

Activity 3: In Act 3, scene 4 Romeo tries to stab himself because of his grief and despair over his banishment. The Nurse and Friar Lawrence are on hand to keep Romeo from harming himself. In the following speech to Romeo in lines 108 - 145, Friar Lawrence utilizes both emotional and logical appeals to persuade Romeo to flee to Mantua and petition the Prince to overturn his decree of exile for Romeo. Read the speech carefully and identify the rhetorical (persuasive) devices that create these appeals. ***Remember that figurative language, repetition, and syntax can create emotional (pathos) and logical (logos) appeals!!**

Hold thy desperate hand.

Are thou a man? They form cries out thou art;

Thy tears are womanish, thy wild acts denote

The unreasonable fury of a beast.

Unseemly woman in a seeming man,

And ill-beseeming beast in seeming both!

Thou hast amazed me. By my holy order,

I thought thy disposition better tempered.

Hast thou slain Tybalt? Wilt thou slay thyself?

And slay thy lady that in thy life lives,

By doing damned hate upon thyself?

Why railest thou on thy birth, the heaven, and earth,

Since birth and heaven and earth, all three do meet

In thee at once, which thou at once wouldst lose.

Fie, fie, thou shamest thy shape, thy love, thy wit,

Which, like a usurer, abound'st in all,

And usest none in that true use indeed

Which should bedeck thy shape, thy love, thy wit.

Thy noble shape is but a form of wax,

Digressing from the valor of a man;

Thy dear love sworn but hollow perjury,

Killing that love which thou hast vowed to cherish;

Thy wit, that ornament to shape and love,

Misshapen in the conduct of them both,

Like powder in a skilless soldier's flask,

Is set afire by thine own ignorance,

And thou dismemb'red with thine own defense.

What, rouse thee, man! Thy Juliet is alive,

For whose dear sake thou wast but lately dead:

There art thou happy. Tybalt would kill thee,

But thou slowest Tybalt: There art thou happy.

The law, that threat'ned death, becomes thy friend

And turns it into exile: There art thou happy.

A pack of blessings light upon thy back,

Happiness courts thee in her best array;

But like a misbehaved and sullen wench,

Thou puts up thy fortune and thy love.

Take heed, take heed, for such die miserable.

1. Paraphrase the friar's argument in the margin.

2. Mark the following rhetorical devices:
   a. Rhetorical question
   b. Metaphor
   c. Simile
   d. Repetition
   e. Parallelism
   f. Personification
   g. Inverted Order

3. Choose 3 rhetorical devices and explain how Shakespeare uses them to reinforce the Friar's argument.

4. Fill the chart with examples of appeals to logic and emotion.

Logical Appeals	Emotional Appeals

5. Why do you think the Friar uses more emotional appeals than logical appeals?